

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

By

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PAINTING

DEPARTMENT OF ART AND DESIGN

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Cynthia Lynn Gardiner in partial fulfillment of the requirements for the degree of Master of Fine Arts.

THE UNIVERSITY OF ALBERTA

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NAME OF AUTHOR: CYNTHIA LYNN GARDINER

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
14 Days November-Blue/Green	2003	Acrylic on Cloth	120" x 132"

Insurance Value: \$500.00



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go a progress...

HAMLET 4.3

KING CLAUDIUS: Now, Hamlet, where's Polonius?

HAMLET: At supper.

KING CLAUDIUS: At supper! where?

HAMLET: Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots: your fat king and your lean beggar is but variable service, two dishes, but to one table: that's the end.

KING CLAUDIUS: Alas, alas!

HAMLET: A man may fish with the worm that hath eat of a king, and cat of the fish that hath fed of that worm.

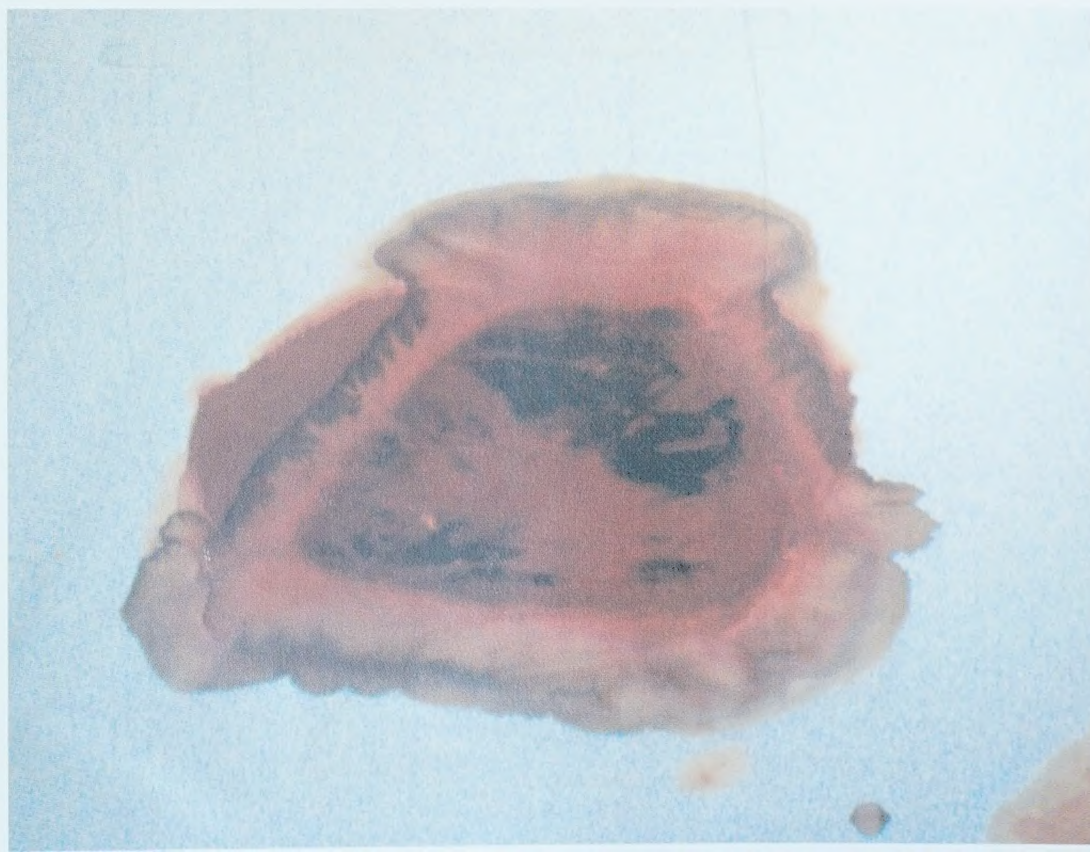
KING CLAUDIUS: What dost you mean by this?

HAMLET: Nothing but to show you how a king may go a progress through the guts of a beggar.

My interest in the body and its ultimate failure goes back to a childhood experience of drowning. There was a moment where I couldn't struggle any longer, and I completely accepted death-this moment of resignation, where death became a definite possibility had a profound affect on me. I experienced the sense of my body boundedness: that I am a material thing, if nothing else, and that my individuality and identity as a person are tied with having a definite, unitary and continuous spatial and temporal view in the world. This began an interest in how the body becomes the metonymic source of one's attitudes to the materiality of all else in the universe. These works serve as a means of exploring the relationship between the material body and the embodied self.

In my work, premeditated image making is sacrificed so that the structure and process is revealed in an attempt to keep the event of the work alive. Of primary importance is the temporal aspect in the work: the event of the work where thinned paint is poured then allowed to dry over several days (also of significance is that this creates a "body" of moving water), the transitory aspect where the work changes over time or begins to dissolve, or the viewer's immediate spatial and bodily relationship to the work. For this reason, I have explored works that rely on process and transformation as the means of image making. I am allowing for material process to be a way of exploring relationships of material things as a search for an understanding of what the embodied self is. For an understanding of time and process on a material (body) and an attempt to have a displaced understanding through material means and natural process of embodiment and the metaphysical relationship between a person and their body.

These works celebrate the body before suggesting its ultimate failure.



"go a progress..."

Cynthia Gardiner
MFA painting

This exhibition is the final presentation for the
degree of Master of Fine Arts in painting.

Opening Reception

Friday, December 12th, 2003
7:00 – 10:00 pm

Exhibition Dates

December 9th – December 20th, 2003



1-1 Fine Arts Building, 89 Avenue, 112 Street
University of Alberta, Edmonton, Alberta
Telephone: (780) 492-2081

Gallery Hours: Tuesday to Friday, 10:00 - 5:00 pm • Saturday, 2:00 - 5:00 pm
Closed Sunday, Monday & Statutory Holidays

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Image: *12 Days November (Yellow)*, 2003, Acrylic on
plastic, 74 x 96"

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Image: *Pain that Radiates from my Heart to my
Hand (Detail)*, 2003, Acrylic on cloth, 55 x 75"

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